

FACULTY OF MUSIC UNIVERSITY OF TORONTO

*Faculty Artists  
Series*

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PROGRAMME II

WALTER HALL

SATURDAY, NOVEMBER 8, 1986

8:00 pm

## PROGRAMME

### Grand Sonata for Violin and Guitar, Op. 25

MAURO GIULIANI  
(1781-1829)

Maestoso  
Thema mit variationen  
Menuetto and Trio: Allegretto  
Rondo: Allegretto

*Lorand Fenyves, violin*  
*Norbert Kraft, guitar*

### Sonate

MAURICE RAVEL  
(1875-1937)

Allegretto  
Blues (Moderato)  
Perpetuum mobile (Allegro)

*Lorand Fenyves, violin*  
*William Aide, piano*

\* \* INTERMISSION \* \*

### Trio in E minor, Op. 90, No. 4 (Dumky)

ANTONIN DVORAK  
(1841-1904)

- I. Lento maestoso - Allegro quasi doppio movimento
- II. Poco adagio - Vivace non troppo
- III. Andante - Vivace non troppo - Andante
- IV. Andante moderato - Allegretto scherzando - Meno mosso -  
Allegro - Tempo I
- V. Allegro
- VI. Lento maestoso - Vivace

*Gerald Jarvis, violin*  
*David Hetherington, cello*  
*Helena Bowkun, piano*

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## NOTES

### **Grand Sonata for Violin and Guitar, Op. 25**

**MAURO GIULIANI**

Mauro Giuliani was a guitar virtuoso who wrote for his own instrument. Regarded as a prodigy in his youth, Giuliani's influence as a performer was felt only after he went to Vienna, in 1807. He was on close terms and frequently performed with Vienna's leading musical figures, including Hummel, Mayseder, and Spohr, and he played the cello in the première of Beethoven's **Seventh Symphony** in 1813. He led the classical guitar movement in that city, teaching, performing and composing; his guitar compositions were notated on the treble clef in a new manner which, unlike violin notation, always distinguished the parts of the music -- melody, bass, inner voices -- through the careful use of note stem directions and rests. In addition, it was Giuliani who initiated the trend toward extensive concert tours for guitarists.

### **Sonate**

**MAURICE RAVEL**

The **Sonate for Violin and Piano** marks Ravel's final chamber work. He believed the violin and piano to be two essentially incompatible instruments, remarking, "far from balancing their contrasting characters, (I) emphasize in this work this very incompatibility." The **Sonate** was begun in 1923 and composed over a period of four years, as it was interrupted by several compositions. The stark and uncompromising writing evident in the **Sonate** is characteristic of Ravel's compositional style in the 1920's. It is a style which bears little resemblance to the Ravel of **Daphnis and Chloe**, and he was often deplored by critics for this apparent transition.

The first movement (Allegretto) is predominantly lyrical, combined with dance-like material, and the bare texture of the piano emphasizes the independence of the parts.

Ravel's preoccupation with jazz rhythms is reflected in the second movement. Although Ravel acknowledged blues to be "one of America's greatest musical assets," he maintained that in this movement "it is French music, Ravel's music, that I have written." Together with traditional blues elements, Ravel's



personal touch enters as the violin and piano suggest a plucked banjo and sliding saxophone.

The brilliance of the violin writing in the third movement is offset by the solid piano accompaniment, with its many thematic references to the opening movement.

### **Trio in E minor, Op. 90 No. 4 (Dumky)**

**ANTONIN DVORAK**

Dvorak entitled this work "Dumkas, Op. 90 for piano, violin and cello." The word "Dumka" (plural dumky) in Slavonic languages signifies "to meditate, ponder, or brood." It was also used with reference to peasants' recollections of heroic deeds in Ukranian folk-songs. Faced with various definitions of "dumkas," Dvorak's individual conception was crystallized into a musical form, the basic mood of which is melancholy and pensive, intertwined with sections that are cheerful and dance-like. This form is illustrated in the **Dumky Trio**, in which Dvorak provides vivid contrast between the movements, and unifies them by presenting this pensive mood in various ways.

The **Trio** consists of six Dumky, each in different keys and, like Dvorak's earlier works, it is characterized by abrupt transitions from major to minor keys and slow to fast tempi. The first three Dumky could be considered as one long first movement, as they present a unified structure. The fourth Dumka, a slow movement, reveals Russian character, with its melancholy song played by the cello. The fifth Dumka may be called a Scherzo -- its energy does not abate until the end; and the sixth Dumka is the finale, with a vivace theme surging forward to the conclusion.

*Notes by Sophia Grigoriadis*

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### **TONIGHT'S ARTISTS**

**LORAND FENYVES**, Professor Emeritus of the Faculty of Music, began his concert career in his native Budapest and, on the eve of World War II, moved to Israel where he founded the Israeli Academy of Music in Tel Aviv. He was concertmaster of the Israel Philharmonic Orchestra and, in 1957, he assumed the

same position with l'Orchestre de la Suisse Romande, under Ernest Ansermet. He came to Canada in 1965 and has been associated with Les Jeunesses Musicales and the National Youth Orchestra. Recent concert tours have taken him to Europe and Japan where, in addition to masterclasses, he has performed with orchestras and in recitals. His latest album on the Faculty of Music's own **Arbor Discs** label, with pianist Patricia Parr, features works by Bartok and Franck.

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Born in Vancouver, **GERALD JARVIS** studied at the Royal Academy of Music in London and, at the same time, performed with the Philharmonia Orchestra. He played with the Royal Opera House Orchestra under such eminent conductors as Beecham, Kleiber, Barbirolli and Krauss and, in 1959, he became a member of the London Symphony, under Pierre Monteux. It was during this period that he became one of the original members of the Academy of St. Martins-in-the-Fields. He went on to become leader of the Bournemouth Symphony in 1963 and, from 1969 to 1972, was co-leader of the London Philharmonic. In 1973, Mr. Jarvis was invited to become concertmaster of the Vancouver Symphony Orchestra, a position he held until his resignation in June of this year. Since September, he has been a guest concertmaster of the Toronto Symphony. Mr. Jarvis kindly agreed to perform this evening in the absence of an ailing Jascha Milks.

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**DAVID HETHERINGTON** graduated from the Royal Conservatory of Music with the Gold Medal in 1967, where he studied with Marcus Adeney and Peter Schenkman. He continued his studies at the University of Toronto and went on to work with Claus Adam of the Juilliard String Quartet in New York, André Navarra in Italy and Paul Tortelier in Germany. Mr. Hetherington is a founding member of the string ensemble **Accordes**, has participated in New Music Concerts, and plays in numerous recitals and recordings in Toronto for CBC and CJRT. He is a section member of the Toronto Symphony and section coach of the Toronto Symphony Youth Orchestra. David Hetherington is also a member of the teaching staff of the Royal Conservatory of Music and the Faculty of Music, University of Toronto.

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**NORBERT KRAFT** has been highly praised as an outstanding virtuoso - recently capturing top prize in the 10th Annual Andres Segovia International Guitar Competition and, in 1979, winning the

Grand Prize in the CBC Talent Festival. In addition to his solo and chamber work, Mr. Kraft has appeared as guest soloist with most of Canada's major orchestras, as well as with the Boston Pops Orchestra under Erich Kunzel. He has made several appearances on the CBC national television network and played to capacity audiences in his own CBC radio/concert series, **The Art of the Guitar**. His recent recording of two concertos with the Winnipeg Symphony is soon to be released in the CBC SM-5000 series. Mr. Kraft combines his concert career with teaching positions at the Royal Conservatory of Music and the Faculty of Music, University of Toronto.

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Born in Toronto, **HELENA BOWKUN** has performed in recital, on national television and radio, as well as with orchestra in Canada, the United States and Europe. She studied piano and harpsichord with Greta Kraus, Pierre Souvairan and Anton Kuerti, graduating from the University of Toronto in 1974. Miss Bowkun has also worked with Leon Fleisher, Philippe Entremont and Gaby Casadesus. This past June, she was a prize winner in the Young Keyboard Artists International Competition held in Ann Arbor, Michigan. On April 10, 1987, she will give a recital at the Royal Conservatory of Music and, on May 10, she will appear at the Art Gallery of Ontario in concert with pianist Andrew Markow. In addition to her concert career, Miss Bowkun is on staff at the Royal Conservatory of Music.

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**WILLIAM AIDE** is heard regularly on CBC Arts National in vocal and chamber music concerts, and as soloist in the romantic, French and contemporary repertory. He has permiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, as well as having performed some 25 concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Arthur Fiedler and Raffi Armenian. His recording of the 24 Chopin **Etudes** will be released this spring on the Musica Viva label. On November 23, he will present the first concert of this season in the Faculty Recital Series, performing the Chopin **Sonata in B minor**, the Liszt **Sonata in B minor** and, with the Orford String Quartet, the Shostakovich **Quintet in G minor, Op. 57**. William Aide is Performance Coordinator at the Faculty of Music.

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NEXT FACULTY ARTISTS SERIES CONCERT

SATURDAY, FEBRUARY 28, 1987 at 8:00 pm  
WALTER HALL

*Linda Bennett, mezzo-soprano; Henry Ingram, tenor;*  
*Vladimir Orloff, cello; Suzanne Shulman, flute;*  
*Richard Dorsey, oboe; Joaquin Valdepeñas, clarinet*  
*David McGill, bassoon; Eugene Rittich, horn;*  
*William Aide, piano; John Beckwith, piano; Patricia Parr, piano*

Works by PROKOFIEV, RAVEL, BECKWITH and MOZART

\$10/\$6 Students, Seniors

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz, and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are welcome, and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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## UPCOMING EVENTS AT THE FACULTY OF MUSIC

- November 19** UNIVERSITY SINGERS with Michael Coghlan, conduct  
Works by PACHELBEL, BRAHMS, FAURE, STRAVINSKY,  
MESSIAEN, BRITTEN, and HOLMAN  
Walter Hall 8:00 pm \$3 General Admission
- November 20** THURSDAY NOON SERIES  
"Whatever happened to the piano? A light-hearted  
look at keyboard instruments since 1965."  
Lecture presented by GUSTAV CIAMAGA, University  
of Toronto  
Walter Hall 12:10 pm FREE
- November 21 & 22** The OPERA DIVISION presents fully staged and  
costumed scenes from:  
MOZART Cosi fan tutte  
STRAVINSKY The Rake's Progress  
BIZET Carmen  
MASSENET Thaïs  
DONIZETTI Don Pasquale  
MacMillan Theatre 8:00pm \$5/\$3 Students, Seniors
- November 23** FACULTY RECITAL SERIES  
William Aide, piano with the Orford String Quartet  
SHOSTAKOVICH Quintet in G minor, Op. 57  
CHOPIN Sonata in B minor, Op. 58  
LISZT Sonata in B minor  
Walter Hall 8:00 pm \$10/\$6 Students, Seniors  
Subscription series: \$25/\$13 Students, Seniors
- November 26** UNIVERSITY OF TORONTO GUITAR ENSEMBLE  
Eli Kassner, director; Bryan Martin, conductor;  
Works by RAVEL, VIVALDI, VILLA-LOBOS, BACH,  
PRAETORIUS, MOZART, CORELLI and STEPHEN DODGSON  
Walter Hall 8:00 pm \$3 General Admission